

# SUDDEN DEATH

ISSUE #1

\$1.00

INTERVIEWS WITH:

MARK MCKAY OF:

**SLAP  
SHOT**

SCOTT HELLAND OF:

**DEEP WOUND**

AND THE

**GO PATIENTS**

PLUS: PHOTOS, FLYERS,  
RECORD REVIEWS + MORE





FUCK'S  
THAT?!?



FOR IMPROVED AUDIO-GRAPHIC  
SOUNDQUALITY

PLAYLIST

Ringworm "The Promise" lp + demo  
Deep Wound ep  
Killed By Death #1-12  
Naked Raygun - all  
Forgotten Rebels "In Love With The System" lp  
Radio Birdman - all

Blitz - all

TOP 10 FOR 2001 (IN ORDER)

1. Spazm 151 lp
2. 9 Shocks Terror "Paying Ohmage" lp
3. Intensity "The Ruins Of Our Future" lp
4. No Parade ep
5. Punch In The Face demo
6. Radio Birdman "Essential" 2xlp
7. Warhead "Cry Of Truth" ep reissue
8. Total Fury "13 Songs" lp
9. Pagans "Shit Street" lp
10. Down In Flames "Start The Fucking Fire" ep



# INTRO BUST!

The idea of doing a zine has been kicking around in my head for quite a while now. Various people have expressed interest in helping me, but the ideas never seem to make it to paper for one reason or another. So the other day I was cleaning up the room in my house that I like to call my "office", and started going through my pile of beloved old zines like Hardware, XXX, early MRR's, Game Plan, It's Alive, etc. It dawned on me that the reason I liked them so much is because they had attitude and style. For the most part they're all cut and paste zines, a long lost art these days. Computers have made for some the most boring zine layouts in recent history - there's a certain look to a zine like Hardware or It's Alive that you rarely see anymore. So all of a sudden I had the desire to put this thing together. The whole zine was made possible by my Canon camera, a xerox machine, black paper, an X-acto knife, and a glue stick. Oh yeah, I used a Mac to generate the text, but that's it for computer help. As far as I'm concerned, cut and paste is punk and Quark Xpress is not.



The Slapshot interview has been haunting me for over two years now in various forms, and I finally decided that the world needs to hear the honest words of the so-called "Nicest Guy In Hardcore", Mr. Mark McKay. So here it is for mass consumption.

The chat with Scott Helland stemmed from an interview that my friend Matt did with him last Halloween. I got a hold of it and tried to fill in some holes with some info I got from Scott earlier this year. Even to this day, Deep Wound is a pretty mysterious band and there's still a ton more I'd love to know about them. As for the Outpatients - why they aren't held in the same regard as bands like SSDecontrol or DYS is beyond me...

Thanks to Mark McKay, Scott Helland, Matt Tucker, the Bobs, my friends in Western Mass and Boston, C.C. for actually getting me to do this on time, and to anyone who pays the buck to read this thing.

send all hate mail/love notes to:  
Chris Minicucci  
63 Brewster Ave, Apt. D  
Winthrop, MA 02152 USA  
-or-  
intro\_bust@hotmail.com

ON THE COVER - TEAR IT UP!



# SLAP

I don't care what people say, but Slapshot are a great fucking band and one of the bands that really got me into hardcore in the first place. Mark is one of the friendliest people you'll ever meet, he always seemed to have time to say hi and chat when I'd see him at Newbury Comics. This interview was conducted a LONG time ago by "Fiendish" Bob Belmonte and "High School" Bobby Mosca, and I still think it's a pretty interesting read. The original tape was almost two hours long so I edited out some of the rambling and outdated questions like "Will the Stars & Stripes LP ever be repressed?" Read on...

**BOB: So how did you get into hardcore?**

**MARK:** I discovered punk around 1979. I went to school with a guy who was a year older than me and he had all of the Clash and Sex Pistols records. I would hang out with him and listen to music and he would take me to Newbury Comics and point out which records I should buy. I went into Newbury Comics one day and they had this record called This is Boston Not LA on the turntable. I had never heard anything like this before in my life. So I bought it and took it home and played it for my brother and his response was "This is crap. Here listen to this Yes record." Once I heard This is Boston Not LA it was all over...

**BOBBY: Did you go to many the early shows in Boston?**

**MARK:** I didn't go to many of the hall shows because I didn't know where they were. I was from Malden, and to hear about a show in Cambridge in 1982 I was like "Where the hell is Cambridge?" I was just graduating high school and spending a lot of time in the suburbs. You had to take a bus to these shows and I was like "Screw that". So I would get all these flyers, tack them up on my wall, and think that these shows must be insane. My friends would try to get me to go and they were like "You have to get in the pit! You won't believe it!" I would say, "No way, I'm not going to get beat up." Then the shows at the Channel started getting bigger — they had the Circle Jerks, Negative Approach, JFA, and bands like that. You could stand in the back and watch or you could jump in the pit. Those old shows were like one big pit. The small places held like 50 people and everyone was going nuts. Sure, I saw my fair share of shows but in retrospect, I didn't get to see all the killer bands.

**BOBBY: If you only knew back then...**

**MARK:** I had these tapes a friend made and I was like amazed that these bands like Minor Threat were playing in Cambridge at a VFW hall. But I didn't go cause I didn't know where the hell it was. I figured I'd see them the next time they came through...

**BOB: What are your favorite hardcore bands?**

**MARK:** Negative Approach, Last Rights, SSDecontrol, Poison Idea, and 7 Seconds. Minor Threat had broken up for the first time before I got a chance to see them. They reformed soon after and I finally got to see them. We had their 7"s and thought they were great. When 7 Seconds came around, we got to see them and hang out with them. That was my first positive experience with hardcore. That was the first time I ever talked to a band and had a direct interaction, and found out how cool these guys could be. They were friendly and had something to say. They were definitely a big inspiration to me. They were nice guys, and when they came back they remembered everybody. They still come through occasionally and I'll talk to Kevin and reminisce a bit. Boston was a great place to be because all the bands came through. Whether you were on a five stop tour or thirty stops, you always came to Boston.

**BOB: Now you're living in the past!**

(laughter)

**MARK:** The Bad Brains were another big influence on me, as well as on Slapshot. We were hardcore music, but we were not tough-guy music. Other bands we have dealt with and I hate to slag bands, but you can't actually talk to many bands, because they're too busy posturing. It's hard to



# SHOT

have a conversation with somebody when you're not on the same level. It's just playing ridiculous games.

**BOB:** That seemed to set Slapshot apart, it was more about the music than any trend or pose.

## SUICIDAL TENDENCIES

## SLAPSHOT



**MARK:** We never pretended to be from the tough streets of Boston. We were from the suburbs, we had our own problems and frustrations and we wanted to play our music the way we wanted to play it. If anyone wanted to talk to us it was appreciated, we never shut anybody out, we never gave anybody attitudes except for Choke, but he was always like that. That is what he is like in his life. He's just a difficult person, and he would be the first to tell you that.

**BOB:** He seems like a bitter guy.

**MARK:** He's from way back you know. He was starting the whole hardcore scene in Boston in the first place, so when we first started out he was already bitter and jaded and hated everything anyway, but we came in and had this youthful enthusiasm. It was our first hardcore band or for that matter our first band. So to meet head on like that, him being negative and us being positive, I think that's what stirred everything up and made it different from the start, it was just a cool mix.

**BOB:** Was this an extension of Last Rites? Did you have anything to do with Last Rites or Negative FX?

**MARK:** No.

**BOB:** Slapshot has recorded a few Negative FX and Last Rites songs.

**MARK:** We tried a whole bunch of songs from both ends. We did it, because we felt they never got the exposure that they should have. Last Rites is my idea of the ultimate hardcore band. Totally brutal.

**BOBBY:** I'm pissed the Negative FX CD didn't come with the lyrics for both bands.

**MARK:** Yeah. I don't think Choke can remember all of them. He's good though - I've asked him about lyrics to specific songs, all I had to do was point to a song and he would tell me most of them and when the songs were actually recorded. I really respected Last Rites and hated them at the same time, because they were so anti-scene. They played one show in Western Mass. and that was it.

**BOBBY:** Fitchburg right?

**MARK:** It was in Greenfield. It was DYS, Deep Wound, Last Rites, and the Outpatients. After seeing his performance with them; swinging the mic stand at people, and not letting anyone except for people in his own crew near the stage, I'm thinking "This guy is an asshole, but man that music is fucking unbelievable". We all drove out for that, because we all loved DYS. They were the scene guys, they were young, they invited us to their practices, and they were just cool. Choke, the old man up there swinging the mic stand and threatening people and we never forgot about that you know. I had seen Negative FX and he did the same thing. They started fights on stage, equipment got broken, shows got shut off.

**BOB:** How did you guys all come together, how did you become friends and then a band?

**MARK:** He actually started dating a friend of mine and she brought him around one night. She was like "Oh, I'm actually seeing this Choke guy", and I was like "Oh god,



he must be the worst, what could you guys possibly have in common?" So she brought him over to a mutual friend's house one night. He was just grimacing at me all night long because I had a spiked leather jacket and bondage pants and all that stuff on, and he didn't like that. He was the brown work boot wearing hardcore guy. Steve, who was the first guitarist of Slapshot, would run into him at the supermarket late at night - they shopped at the same supermarket and did the late shift to avoid the crowd, so they started talking and Choke mentioned that he had some songs. Steve and I were jamming a little so he invited him down and he actually came. We wrote five songs and we discovered that it was probably worth while to pursue it.

**BOB:** How come you stopped? Was there any desire to keep it going?

**MARK:** Stars & Stripes? Nah. It was originally supposed to be a four song 7". It was never supposed to go to album length and we weren't supposed to play and nobody was supposed to care. No one was even supposed to know it was us. But it became clear pretty quick that Jack had a lot of songs, like he came to Stars & Stripes practice one night with like seven songs, so we got to make an album. We didn't want people to know it was us, so we put different names on the album. We played it at the Rat one day before Slapshot played and people were coming up to us and asking if it was the new Slapshot album, and we were like "Oh Jesus" because we didn't think it sounded like us, but of course it did!

**BOBBY:** So what about Youth Of Today?

**BOB:** I think we've both always been a little curious about that one. Is that a bad question?

**MARK:** No, no. We've made our peace with those guys. It's old hat now. It's kinda weird to talk about 'cause we're still friends with those guys, and it seems like we keep dredging it up again and again. That's not our intention. It's just that not a lot of people know the story of what actually happened. It goes back to the earliest days of us knowing those Youth Of Today guys, before we had the chance to play with them. We had just become kind of friendly with them. We went down to NYC,

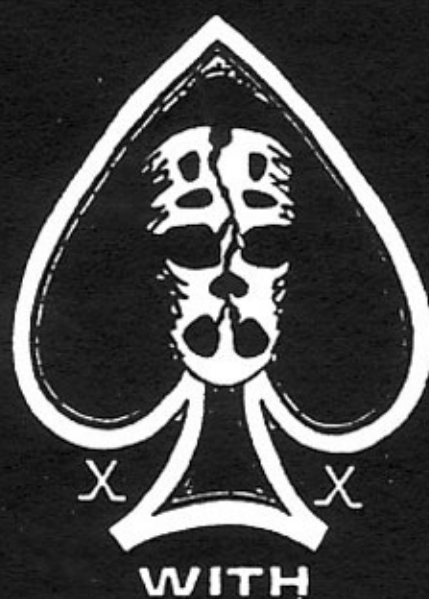
# SLAPSHOT

FIGHT THE GOOD FIGHT!



W/ **LEEWAY**  
AND **S.D.C.**  
**SEPT 20** **CHANNEL**

# SLAPSHOT



AND MIGHTY MIGHTY  
**BOSSTONES**

**MAELSTROM**

**SUDDEN DEATH OVERTIME TOUR**  
SUN. SEPTEMBER 30.  
THE CHANNEL 4PM  
ALL AGES

**BOB:** Stupid question, but was it meant to be a straight edge band?

**MARK:** Absolutely. We were living it and really felt very strongly about it. Choke obviously felt strongly about it. Steve and I came from the suburbs and kids smoked pot and drank and we felt strongly against that. It was planned from the start - we came into it with the idea of being a more oi-styled hardcore band that had straight edge lyrics and a straight edge attitude.

**BOB:** So is that where Stars & Stripes came from?

**MARK:** Stars & Stripes just came from our love of oi music - bands from England like Blitz and the 4-Skins. Bands that played great music, but they were singing about things we couldn't understand. They were singing about being on the dole and stuff and we were suburban kids and we didn't have to worry about stuff like that. It just came from our love of that style of music and wanting to bring a little of our own story to it. Although there were a lot of songs that were kind of jokingly influenced by the things the English bands said. But half of the songs were serious and half were joking, we had a lot of fun with it. We had a lot of fun pissing people off.

**STARS AND STRIPES**  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
**FORCED REALITY**  
**THE BRUISERS**  
  
**ALL AGES**  
**SATURDAY, NOVEMBER 11 2:00**  
Bunratty's

**SLAP SHOT**  
**X ALL AGES X**  
**DEC 10**  
**THE RAT**  
**BOSTON ROCK & ROLL**  
**2pm**

the first time we played CBGB's with them and Gorilla Biscuits and Bold. It was a good show, but they had promised us a certain amount of money to come down and cover our expenses, and they tried not to pay us. If they didn't make the money it was one thing, but they made the money. They started slagging us off, saying things like if we were playing across the street no one would have come to see us, we have to pay our bands, etc. At the time it was a real hassle to get to NYC to play a show



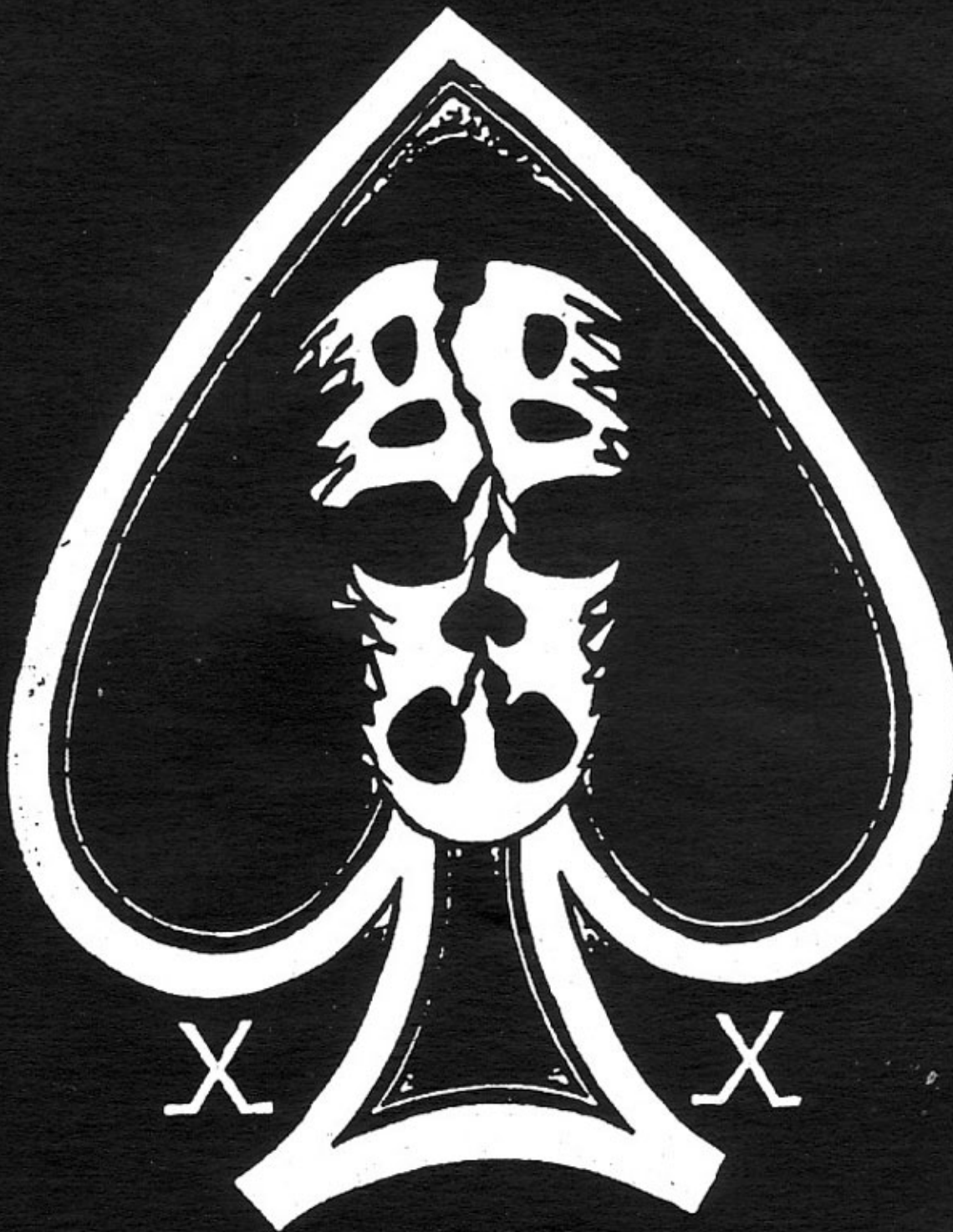
for a hardcore band. It was an expensive venture, so it was important to at least cover our expenses. But once you cross Jack he never lets it rest. I talked to those guys about it right away; it was no big deal, just kind of a misunderstanding. But Jack of course went to the media and everybody would ask questions, and he would say "Fuck those NYC guys, they're assholes."

**BOBBY:** He hated NYC anyway, right?

**MARK:** Yeah, he hated those guys anyway, just cause they were from NYC. NYC and Boston had a rivalry going way back before I was playing hardcore stuff. So it was ugly and got perpetuated when Shelter started and the whole Krishna thing came in. We weren't into mind control. Hardcore was about kids having fun and supporting their own scene and not paying attention to organizations. So when Krishna comes in - this mind controlling religion, surrender yourself to this thing - it was just the complete opposite of what we were trying to do in the first place. We felt really badly about it, and we took the initiative to just bust on them and make people aware of the fact that it didn't belong. We just didn't think it belonged in hardcore.

**BOBBY:** I don't think it does.

**BOB:** Yeah, me neither.



**MARK:** It's pretty harsh when you think about it. Religion is so all-consuming to people and hardcore is also all-consuming to people. But with hardcore, minds are open and you're exposed to things that people are normally not exposed to. With Krishna or any religion for that matter you

get these radical extremists who have the blinds on over their eyes and all they try to do is to turn people on to their religion and give them their money. It just doesn't belong in the hardcore scene.

**BOB:** So did you think hardcore would be your life? Did you see yourself growing out of it as you grew older?

**MARK:** No, I never thought I'd get out of it. When I first got into it I was punk rock. I was always different than the rest of my family and friends. So by the time hardcore came around it was like this whole social circle of people whom I had something in common with. A bunch of freaks who loved to jump around and get excited about the music. So I never thought I'd grow out of it or get sick of it or certainly not get sick of the music. I was full on into it. I've grown and changed but it's still in my heart, to be cliché. I'll always be the same person, but circumstances change. The scene changed, things are a lot different now than they were back then. I don't have a lot of love for the way things are now...

**BOBBY:** What do you think has changed so much?

**MARK:** I think egos. There was always a lot of ego, but now it's the prevailing thing. Ego and fashion. It's all a trend. Kids will come in the store (Newbury Comics) and buy shirts that say "I'VE BEEN STRAIGHTEDGE FOR EVER" with big X's and stuff. I guess that's cool if it's important for you to get that message out, but you have to be realistic, you have to have the inspiration more than just wearing the shirt. I won't wear band shirts because I don't want people to look at me and say "That's a HC kid, that's a straight edge kid, that's this kid, that's a Marilyn Manson kid" or whatever. I don't want people to assume what I'm like - I want people to talk to me and find out what I'm like if they are interested. If they're not, then whatever, everyone goes their separate ways. But I still think it's an ego problem. I think a lot of bands come in and say "We can get chicks" or "We can make money off this" or "We can be kings of the hardcore scene". I think that over a period of time it changed peoples' attitudes about things. Thank god for the people who haven't changed, thank god for the people who are able to sift through all of the rubbish, and get to the core of things. We don't go to shows anymore or make any music or participate anymore and it's kind of sad. Some of the kids we see are shitty, and some are amazing. The kids that drive the scene that still do fanzines, put on shows, do distros, and make their own shirts and patches and stuff. But I guess all I can do is talk about the old days. The days when we used to go to the Channel - those were hardcore extravaganzas. We would go to the shows



four hours early and the parking lot was full of people - talking, selling zines and records, and exchanging ideas. You never saw fights in the parking lot. It was just people talking and hanging out. You don't see that as much anymore. If I go past a hardcore show I'll cross the street and go around. I don't want people going "Oh, there's the drummer from Slapshot, those guys are a bunch of dicks." We're not dicks, we just did our time and our part and we did it the best we could. If people have problems with us, I want them to be in front of us talking about it.

**BOB:** That's the way it should be. Too many people are on the internet or behind backs and talking their shit. That's what I respected about Slapshot and Choke in particular. He always said what he felt. You say a lot of people had problems with Slapshot because of things said in the past, I think they should just move on.

**MARK:** Absolutely true. Like the whole Youth of Today thing got perpetuated by people saying we were fighting them. We didn't agree with their politics or Shelter's politics, but they know that and we are both cool with it. We have never taken road trips to NYC to beat them up, and they have never come to Boston to beat us up. It was respectful - we agreed to disagree. That was the last thing I said to Ray, "Let's just lay this down to rest". We weren't going to change him and he wasn't going to change us, so why kill ourselves over nothing?

**BOB:** What was your favorite show, or one that really sticks out?

**MARK:** It's kind of hard to name one - we've played so many. The first show we ever played - the adrenaline rush just blew me away. I never realized it and I'd been going to shows for years. To actually see people getting into your music is out of control. The best show we played in recent memory was the one in Haverhill. We were sloppy but we were never more all there. It felt like the first time all over again, to be cliché again. Kids were going nuts and everyone was singing along and this was a crowd that I thought wouldn't even stick around to see us play. I barely knew anyone there, so to see kids I had never even seen before singing along was just incredible. And that was the thing with us - we were never a real tight band. You never knew what you were going to get out of Slapshot, but you always knew that you were going to get something to talk about after.

(Laughter)

**BOBBY:** So what was the deal with the Blast Furnace and Unconsciousness albums?

**BOB:** Did you quit the band at the time?

**MARK:** I quit before they recorded Blast Furnace, but we were working on those songs before I quit. We were actually going to call it quits before we made Sudden Death Overtime. At that point we kind of hated each other. Choke and I are so different. We tried not to mesh, but to respect each other for a long time. I could easily say he was my best friend at the time. The guys that were in the band, we all came from different musical backgrounds - Jamie, Steve - we were not meshing. The songs we were



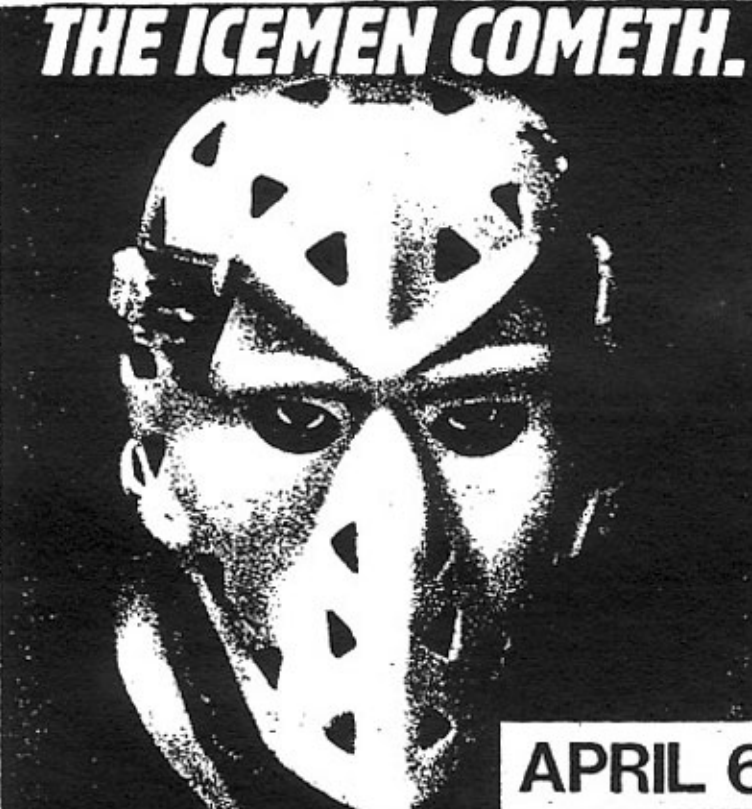


writing were not that good. I don't believe that Blast Furnace was a good record at all. They had the opportunity to go on tour and I couldn't go, so they had someone fill in and when they returned I just didn't go back. I wanted to save the friendship with those guys more. They wanted to stay in the band and hate each other.

**DESCENDENTS**  
**ALL AGES**  
**SLAPSHOT XXX**  
**PSYCHO**  
**SUNDAY FEB. 2**  
**AT THE RAT**



**THE ICEMEN COMETH.**  
**APRIL 6**  
**SLAPSHOT**



**BOB:** Then there was Live At S036 and Unconsciousness...

**MARK:** There was a time when I didn't talk to any of those guys for about two years. They had different guys in the band and there were more varied influences coming in and Jack was going through some real crazy things in his life so he was writing songs that were way more personal. You can see the transition during Blast Furnace and Unconsciousness to these really introverted and personal songs. Where as before the songs were about straight edge in your face and we were just exploding the message out. On those records he was just taking it all in. There is a story behind every single one of those songs. They were all his private hell, and they still are. We all relate to the songs better to be because we've discovered it is better personal in your music than to be universal. They had to make me an incredible offer to come back - an offer to respect me again. But I had to respect them. It was all I could ask.

**BOBS:** 16 Valve Hate was awesome!

**MARK:** Thank you. That and Olde Tyme Hardcore are my two favorite records we ever did. They sound old to me because they were songs we wrote back in the first years together, 1985-86.

**BOB:** It was great that you used sound bites from the movie Slapshot.

**MARK:** We were always big fans of the hockey culture. Choke is a big fan of watching the games. I was just a fan of hockey as a microcosm of what we were doing - teams battling each other and trying to get to the ultimate goal of winning the game. We were trying to win; we were trying to be the

best band we could. You'll see that in old interviews - "We think we are a great hardcore band, when we come to your town prove us wrong and prove that your band is better than ours". I think that inspired a lot of healthy competition. Whenever we would go back to a town there would be new bands and they would come out and play and they would be better than us. It was great; it was a steamroller effect. We really wanted to get things rolling. We wanted people to enjoy hardcore and get something out of it.

**BOB:** You mentioned that things didn't work out the way you intended or they didn't work out the way you pictured them....

**MARK:** There is a time line for Slapshot. When we first started we wanted Boston to be a straight edge scene again because it wasn't at the time. The biggest band in Boston at the time was Gang Green and they weren't putting out a positive message.

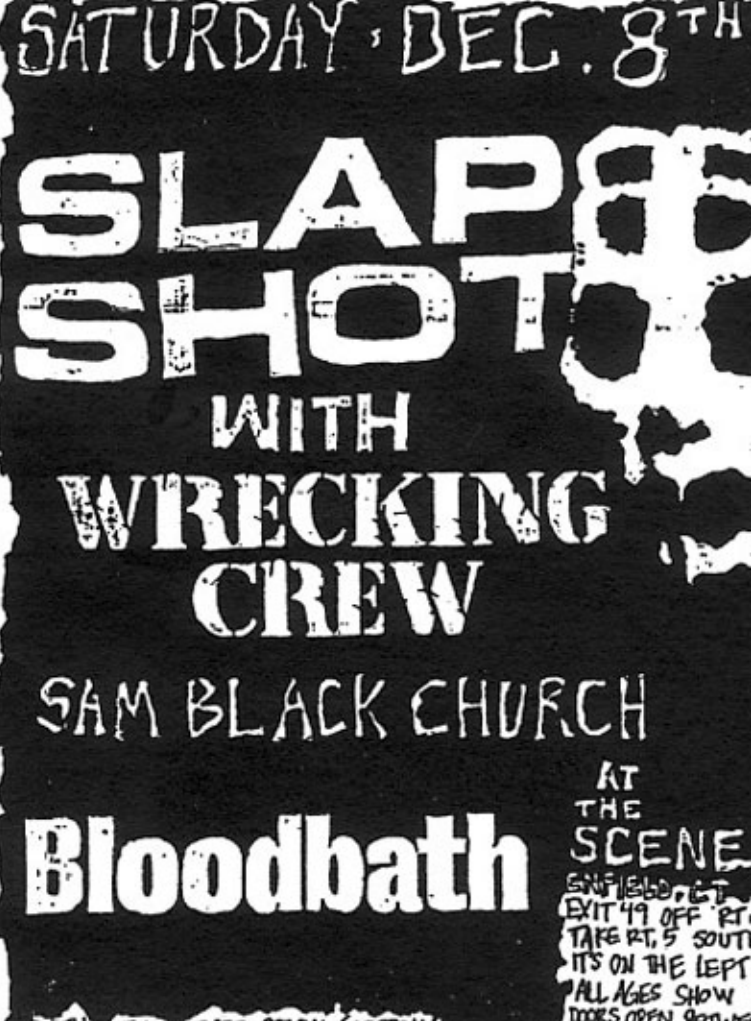
**BOB:** Alcohol!

**MARK:** Ha ha. But we didn't understand. Before that it was SSD, DYS, the F.U.'s. They were bands that really gave it to you. And you had Gang Green and their heavy metal message of whatever...

**FRIDAY THE 13th**  
**ALL AGES** DOORS 7 P.M.  
SHOW 8 P.M.  
FROM BOSTON, 1st CLEVELAND APPEARANCE  
**SLAPSHOT**  
WITH **KINGHORSE** AND **ENDPOINT**  
AND **FACE VALUE**  
CAROLINE RECORDS  
**EMPIRE** EAST 9th / SUMMER 861-37  
**\$9 ADVANCED**  
**\$11 DAY OF SHOW**  
TICKETS AVAILABLE AT CHRIS' WARPED EAST AND WE RECORD REVOLUTION, AND PERRY'S ROCKWELL



**SATURDAY DEC. 8th**  
**SLAPSHOT**  
WITH **WRECKING CREW**  
**SAM BLACK CHURCH**  
**Bloodbath**  
AT THE SCENE  
EXIT 19 OFF RT. 91  
TAKE RT. 5 SOUTH  
ITS ON THE LEFT  
ALL AGES SHOW  
DOORS OPEN BETWEEN 8-9 PM  
WITH TWO OTHER SPECIAL GUESTS!!



**BOB:** Put her on top!

**MARK:** We didn't want Boston to be seen as that. So we felt like we were on a mission. Bring back the old values of hardcore. Put the hard back in hardcore. Shave your heads and put X's on your hands, and play as hard as you can. As it progressed we saw the scene climbing a ladder trying to get to a different level. Metal was prevalent and stuff just started to happen. I don't know if Slapshot was behind or ahead of the times, it's hard to say. So with Olde Tyme Hardcore and 16 Valve Hate we just said "Fuck this, we're going to make a hardcore record". We didn't care what people thought cause no one liked us anyway. We were just going to make a record because someone paid us to and we wanted to make a fucking hardcore record. 16 Valve



Hate was a record we made for us. Olde Tyme Hardcore was a record we had an opportunity to make, so we said "Fuck it" and we cut the songs within a second of each other and the record was less than 30 minutes.

**BOBBY:** The SSD cover was awesome.

**MARK:** Thanks. I really didn't want to do it.

**BOBBY:** You didn't want to do it?

**MARK:** I love it, but those old things to me are laid to rest. SSD was a great band. I had a hard time pulling those records out. I still love the songs but it just seems like it was long ago and far away. So to pull something like that out, for Slapshot, a band who is mediocre musically to pull off an SSD song... I can't put into words the effect that stuff had on me. So I didn't want to do it, but they insisted. We played a Minor Threat song, "Out of Step", also and I didn't want to do that either. Sure, it's homage to old bands, but we really don't belong. Songs someone else did long ago...

**BOB:** Did you want to do the Smiths song?

**MARK:** I love The Smiths, and I think they were a great band, but we couldn't do it justice. I think it was a mediocre effort. Not filler, but it was something Jack wanted to do. He liked The Smiths and said, "Let's play this song".

**BOB:** You put out the Wrecking Crew 7", right?

**MARK:** Yeah, I loved those guys. They were great. We went on the road a couple of times with them. I loved their music - I was blown away by it. That's why I put the 7" out, I had nothing to gain from it. I thought they were a great band and they deserved to be heard. We made 1000 copies and never repressed it.

**BOB:** I just saw one of the numbered copies at a shop in Salem for \$70.

**MARK:** \$70?! Oh man...

**BOB:** What about your involvement with Sam Black Church?

**MARK:** I had put out their 7" and loved them, and all of a sudden they were the biggest thing. Jack was pissed, he was like "Who the fuck are these guys? They suck!" I was telling him they were a great band and we should have them open for us. Jack just said, "Fuck them". It was the same with the Bosstones; we always tried to get them on our bills in the early days. They definitely did tribute to Slapshot. Dicky was a nut. The first time I met him we were rehearsing in the South End and he was on the roof of the building and there was a building adjacent to us and he was throwing school desks at the roof next to

us. Then he came down to talk to us and I think we played street hockey that day. We had seen his old band...

**BOBBY:** Impact Unit?

**MARK:** Yeah. He was an insane guy. You knew him but never wanted to get too close to him because you never knew what he was going to do next. But I got to know him and he's a really great guy. They deserve everything they have whether you like it or not. They did their time and they earned everything. They wanted to make a living off the band and that's what you have to do sometimes.

**BOB:** What about the Slapshot tribute CD?

**MARK:** Well I think it's great.

**BOBBY:** Do you guys have any unreleased stuff?

**MARK:** Yeah, but most of it is crap. We used to use everything we had and even wrote songs in the studio. We never went in with a full record's worth. I think there are different versions of some songs, but nothing crazy.

**BOBBY:** There was a rumor of another album as well?

**MARK:** We have a live album that we recorded at the Rat in June of 1990, that's another load of tapes I have. I have to listen to it all and see if it's any good. That may come out at some point.

# SLAP



# SHOT



**GORDON SOLIE**  
**MOTHERFUCKERS**





# RECORD REVIEWS

Contrary to some peoples' opinions, there are some great records coming out these days. There are also a lot of shitty ones. I tend to think I have broader tastes in punk and hardcore than most people, so not all the records reviewed will appeal to everyone reading this. Bite me.

## Assault ep

The drum intro to the first song makes me immediately think of the Judge lp. Then the tune kicks in and it's full-on Japanese HC to the hilt. Fast, raw guitar, lots of Maiden-esque leads, the whole nine yards. Great stuff that's reminiscent of Judgement. My only complaint is that it's one of those annoying records where the sides play on different speeds. (Loud Hatred)

## Bad Form "No More New Wave..." ep

Four songs of sloppy, lo-fi-garage-rock-meets-the-Stooges-meets-hardcore from New Jersey. Reminds me of a looser version of Easy Action. The layout is great, but the color scheme is horrific - neon green and pink definitely do NOT mix! (Youth Attack)

## Balance Of Terror ep

One of the most under-rated new bands around. These guys play full tilt hardcore that most people would probably label as "crusty" because of their look. I say fuck that, they're fast and raging hardcore no matter how you look at it. (Partners In Crime)

## Bane "Give Blood" lp

The eagerly awaited lp from one of the biggest bands in hardcore these days. I must say that this lp holds my attention far more than their previous record. The song writing isn't all that much different than past endeavors, but the general structure of the lp holds it together better. Also the production is vastly improved since the last lp. Sometimes the vocals overpower the music, but Aaron has a strong voice so I guess it's not unexpected. Nice packaging and fancy multi-colored vinyl round out the deal. (EVR)



## Bombs Away "s/t" lp

Not to be confused with the mod-core band from NY, these guys are from Oregon and belt out some extremely fast and lo-fi "thrash". Vocals are courtesy of Will from Talk Is Poison, who are one of my favorite bands of the last few years. Sometimes I think the lyrics are blatantly over-the-top a-la Discharge, but I guess the same holds true for any band that sings about something they hold in high regard (straight edge, materialism, etc). Overall I like this record but I don't see myself listening to it all that often. (self released)



## Deride "Japanese title" ep

Another short/fast/loud one from Japan. Reminds me a lot of No Side with even shorter songs. The four songs are quick and to the point, and over in the blink of an eye. The whole record can't be more than five minutes long. The drumming is pretty wild and helps their sound out a lot. (Kangaroo)



## Dragnet "s/t" ep

Six songs of youthful hardcore from Western Mass. I saw these guys a few times recently and they have a lot of energy live as well. There's a general theme of school going on here between the cover and the lyrics, which I guess these guys are qualified to sing about due to their age. (Dead Alive)

## Hope Conspiracy "File 03" ep

Two songs here - an original and a Naked Raygun cover (Treason). The original is good mid-paced rockin' hardcore. They have the decency to keep things SHORT, which helps hold my interest. At first listen, I thought the NR cover kinda dragged, but after repeated listens I was more into it. The vocals definitely sound authentic. Cool one-sided silk-screened wax. (Bridge 9)



Intensity "The Ruins Of Our Future" lp  
I used to stray away from this band's records thinking they were another generic Euro sxe band, but I heard a tape of this and was blown away. Fast and extremely heavy hardcore from Sweden, well played with a lot of breaks thrown in to keep things interesting. The production is excellent, it sounds raw but still thick as hell. I believe the singer is from Central America, the vocals alternate between English and Spanish. Great Citizen's Arrest cover too... (PFC)

NK6 "Keep On Keeping On" lp

A new band from Japan who I was unaware of up until I saw this record in the store. I was immediately drawn to the cover, which is like a Japanese version of Poison Idea's "Record Collectors" lp. Mmm... Typhus flexi... As for the music, they make a point of stating that this was produced by the singer of Gauze. There is a definite Gauze influence, but they are a little too fast to have the classic Japanese sound. Not a bad record at all, but they skate the fine line between "fast" and "too fast". (Deranged)

The Prowl demo

New band from Western Mass featuring members of a other current WMA bands. Before I heard these guys, people were saying that they sounded like the Necros. I think they sound closer to early 80's SoCal bands, more mid-tempo and skate-rock-ish. They do hold up to their reputation though by covering the Necros' "Conquest For Death", which I always thought was a medicore song (and album). Cool packaging for the cassette, in a manilla envelope with a wax seal on the flap. (Durricane Productions)

Radio Birdman "The Essential Radio Birdman" 2xlp  
Two lp's and a bonus 7" worth of material from one of the best rock and roll bands of all time. For anyone who hasn't heard these Aussies, they mix equal parts Stooges, Ramones and surf rock with a little Jim Morrison-esque crooning here and there. Twenty two songs spanning their "Burn My Eye" ep and the two lps, plus a bonus 7" with their classic New Race and cover of the Stooges' "TV Eye". Excellent gatfold packaging, but the liner notes are a little inconclusive, being written by a critic as opposed to a band member. Get this now - a steal for \$15. (Sub Pop)

SEVERED HEAD  
OF STATE.



Section 8 "Throw A Spanner Into the Works" ep  
Probably the millionth band in HC/punk history to be named Section 8, these guys are from Sweden and unleash some good, youthful edge-core. Fairly typical Chain/GB influenced stuff, but the vocals are a little screamier which keeps things interesting. Lots of good breakdowns for those who crave the mosh. On a side note, nearly every record coming out of Sweden these days has awesome production - I guess there's something in the water over there. (Bridge)

Suicide Party "You're All Invited" ep

Another record featuring Will from Talk Is Poison! The music is more akin to TIP, raw hardcore with a lot of mid tempo riffage going on. There are two singers, and if it wasn't for Will being one of them, this record would be pretty high on the SUCK-O-METER. The first song is destined to be a classic HC anthem for years to come. (Dead Alive)

Snobs "School's Out, Let's Skate" ep

This band is definitely the real deal. A bunch of 14 and 15 year old kids belting out short blasts of hardcore like SOA or the Teen Idles. Songs about the things that really matter when you're in 8th grade - skateboarding, vandalism, and how shitty school is. This one wins on youthful energy alone. (My War)

Think I Care ep

A lot of people have been comparing TIC to Infest, and I don't think that it's entirely unwarranted (especially since they cover Sick-O live). The music on this record is a lot more solid than the last 7", and the production is a bit better too. I can definitely see where these guys are starting to draw more influence from some of the mid-90's central Mass bands like Bound and Dive. Get this if you're a fan of fast brutal music with some honest pissed off lyrics. (Dead Alive)



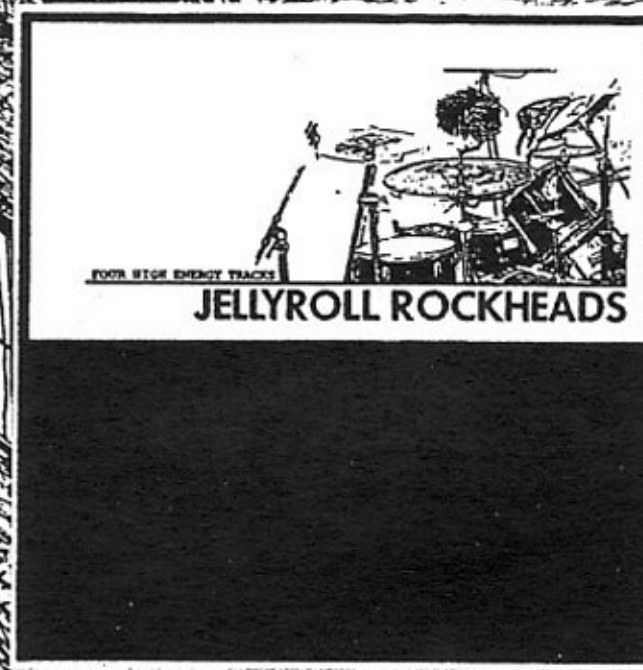
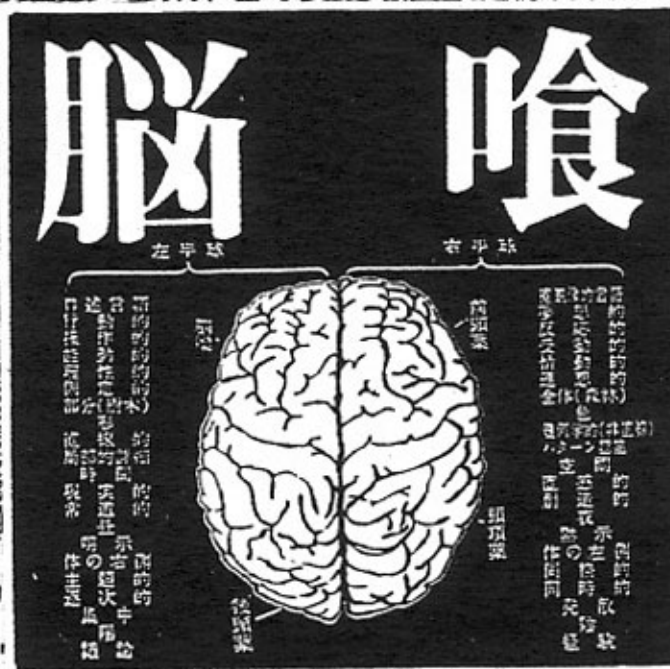
John Brown's Army/Reagan SS split ep  
JBA offer up five new tunes that were recorded during the same session as their previous ep, but these aren't quite as good. People compare them to Bastard but I think they sound more like early Voorhees. The Reagan SS songs were previously released as a demo, and the recording is extremely raw. Fast and noisy HC that sounds like Negative FX or early Gang Green. Too many bands get compared to those bands, but are rarely raw enough to actually sound like them. These guys get the prize. (Gloom)

Stupid Babies Go Mad/Braineaters split ep  
SBGM dish out a distorted blend of punk and hardcore with a ton of fuzz, speedier than the songs from their previous 7". Think Motorhead/GG Allin/Dwarves worship from Japan. Braineaters do two songs of Burning Spirits-type Japcore, complete with the token Iron Maiden-esque guitar leads that give this genre its signature sound. The snare drum sounds thin though which takes some of the bite out of the recording. (Human Stench)

Exclaim/Jellyroll Rockheads split ep  
This split was made for a West Coast tour, but I guess 625 is distributing them to people who aren't lucky enough to live in California. Four songs from each band, including a cover of one of the other's songs. Exclaim's songs are just as wild and fast as anything they've done before, but this stuff is a LOT noisier. The Jellyroll Rockheads songs are not so hot, I like the other ep's they've put out better. I think this band purposely tries to sound as over the top as possible, and it just didn't work this time around. (625)

Voorhees/Insult split ep  
In the immortal words of the Wretched Ones, "Tributes suck!" Voorhees do four DYS songs and Insult do a Cryptic Slaughter tune. This record is about as unnecessary as you can get... (Balowski)

Gatecrashers/Idol Punch split ep  
Covering Beaver is about as unnecessary and obscure as you can get. Neat-o all clear packaging. 'Nuff said. (Moustache)



Killed By Hardcore Vol 2 lp  
Classic early 80's hardcore from all over the world. Much better in terms of track selection, sound and layout than the shoddily put together first volume. Songs from Agent Orange (NL), YDI, The Abused, Kuro, Koro, Zmiv, and a ton more. Humorous liner notes proving that record collectors are indeed pretentious assholes. Essential listening if you're interested in international hardcore's more obscure history. At least get it for the Chronic Sick songs! (Redrum)

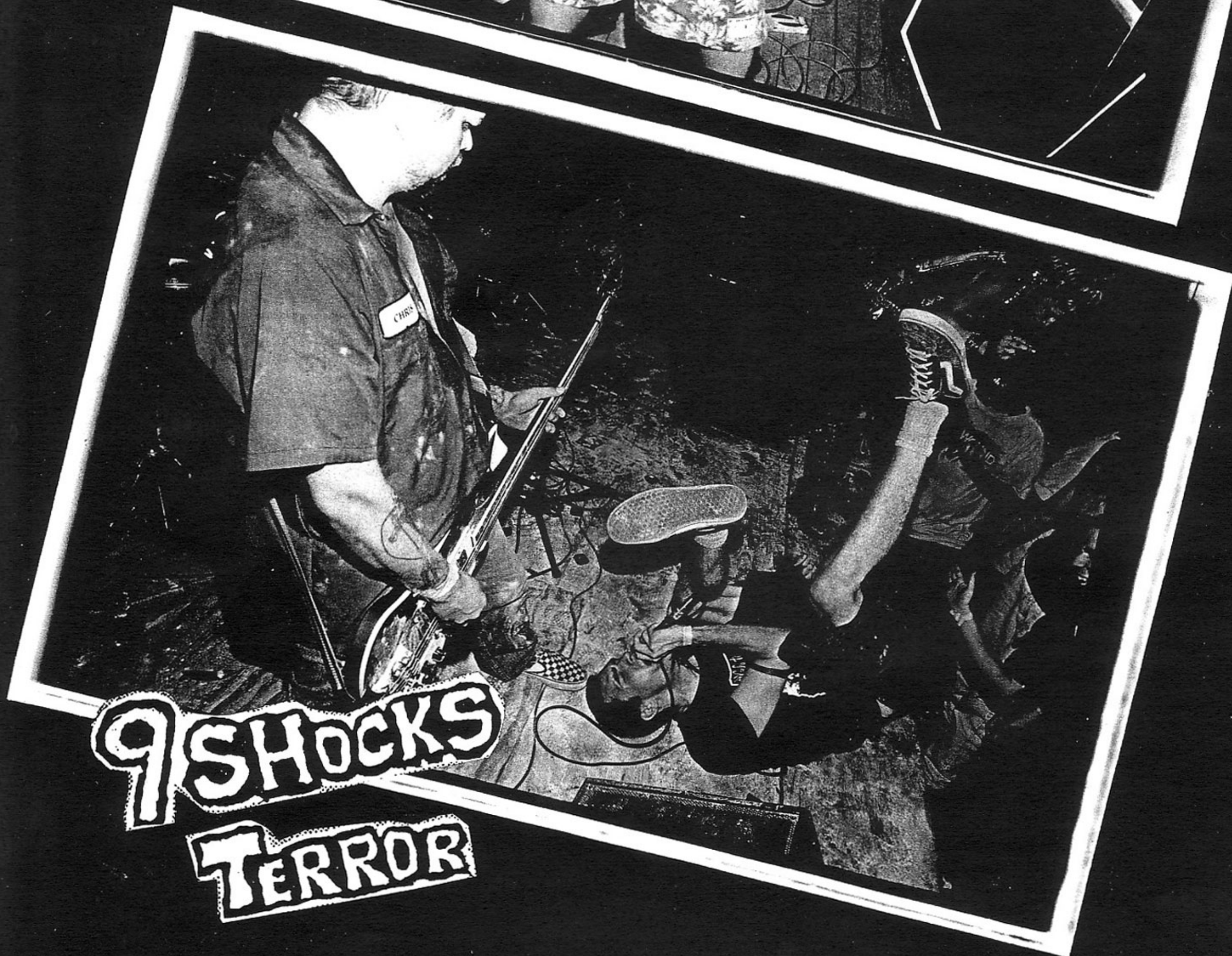
Hibachi Omnibus Volume 1 ep  
The cover states that "Far East Meets Midwest", and what you get is four Japanese bands (W.A.V.E.S, Judgement Disorderly, Vivisick and Tomorrow) and three Ohio bands (Hangnail, John Bender, and Hiroshima Pigsmash). All the bands play fast hardcore, the standouts are W.A.V.E.S and Vivisick. Hiroshima Pigsmash is Wedge from 9 Shocks Terror doing a one man wall of noise that makes Kuro and Confuse sound like Le Tigre. (Hibachi/No Sense)

One Shot One Kill lp  
Four way split lp from Japan, featuring Warhead, D.S.B, Zone, and Extinct Government. All the bands play some good raging hardcore, but Extinct Government have a bit more of a punk influence. Overall I think that Zone are the best band on this one, and that Warhead and D.S.B's material is almost disappointing compared to their previous releases. I'd recommend getting previous releases by these bands before dropping cash on this lp (\$22 to be exact - ouch). (Overthrow)

"American Hardcore - A Tribal History" book  
By Steven Blush  
I was pretty excited to get this book. A 350 page book about the origins of hardcore in our great nation - what could be better? The thing is, the author is an idiot. The commentary from the people he interviewed is 100 times more intelligent (for the most part) and insightful. But Blush's opinions are poorly spoken and border on ridiculous for the most part. Overall it's a good read, but I definitely lost more and more respect for the author as the pages went on. And another thing - does Feral House have an editor? There's a million and one typos... (Feral House)



TOTAL  
FURY



9 SHOCKS  
TERROR



Deep Wound and the Outpatients were Western Mass' claim to hardcore fame in the early 80's. Scott Helland was lucky enough to play bass in both bands and to have been involved in hardcore since the beginning. This interview was conducted partly in person by Matt Tucker and partly via email by Chris.

# DEEP WOUND

## OUTPATIENTS

OK Scott, for those who don't already know who you are could you give us some background about yourself and your involvement in the Western Mass scene of the 80's?

So who the hell is this guy? Sorry, I'm talking about me. Anyways for those who don't know me, let's see... I was in Deep Wound from '81 to '84, which was probably one of the first hardcore bands from around here (Westfield). Not to say, "Oh yeah you know we were the first", but literally there wasn't anybody else. Deep Wound had J Mascis from Dinosaur Jr. and Lou Barlow from Sebadoh and Folk Implosion, and this guy Charlie. So I was in that and I also started The Outpatients with my brother Vis and our friend Mike Kingsbury in '82, and that was '82 to '95. Vis and Mike were also in a band called Mace, they were more on the metallic side of things.

Any info on Mace? Did they ever record anything?

They were great, they did a lot of Motorhead covers! They started in 1980 or so. Any recordings they ever did were never released.

So how did you discover punk in Western Mass way back when?

I heard the Ramones on the radio and thought they sounded great. So I went to Main Street Records in Northampton and bought the "Rocket To Russia" lp. When you are a little kid you listen to the radio, well when I was a kid it was like Lynard Skynard that was on the radio, and that was all right, but as soon as I heard stuff like the Ramones, and Black Flag, and even Motorhead, that was it - I was like "Oh my god!" After that I didn't listen to anything else but hardcore and punk! From there I discovered Discharge, Dead Kennedys, Minor Threat, etc. I read Maximum RnR and checked out any new band I could. The whole hardcore scene just exploded, there were so many cool bands. I just bought records like crazy.

So what inspired you guys to start up these wild and crazy bands? What inspired us to form bands?

Hearing and seeing bands like the Ramones, Motorhead, Discharge, Minor Threat, and meeting like minded people!

What were the reactions of your parents, the people in your community, and your peers when you first got into punk and hardcore?

GREENFIELD  
GUIDING  
STAR  
GRANGE

401  
CHAPMAN ST

sat.  
feb.  
18

all  
ages

siege  
cancerous  
growth  
outpatients  
the freeze

401 chapman



Back then there was a lot of, I hate to say it, really cliché rednecks driving by saying "What the fuck is that?!" "You fuckin' ..." you know? I mean a little bit of that. My parents were pretty cool about it, I remember they found a Meatmen record and my mom was like "What is this, oh my god!" because you know they have these dicks hanging way down. I remember I was coming home from Main Street Records in Northampton with a 7" by the 4-Skins, and I think I had the Gonads too, but I remember the 4-Skins, and I can remember my father going, "So what record did you get today?" and I was like "Oh, this band called the 4-Skins" and my mom was in the car, and my brother's in the back sighing, going "Aww man". I didn't even realize, and my dad's like "That's great, that's just great son". I mean they didn't really care, it's just that stuff like that is kind of weird, there was just the occasional person saying "What the hell is this?"

**Legend has it that Deep Wound set out to be the world's fastest band. What inspired you to play so fast?**

I think we may have joked about being the fastest band, it was fun, and damn it was pretty fast stuff. What inspired us to play so fast? We were crazed! I guess I didn't think it was so aggressive back then because sometimes you listen to it and it was kind of tame compared to now, you know everything's like "Arrrggghhhhh!" (imitating grind vocals).



**Where did you meet, were you mostly friends?**

Yeah, high school kids, 14 to about 18 or so.

**So it was mostly high school kids?**

Lou and I from Deep Wound met in high school, we both went to Westfield High, and I remember starting there freshman year, and I saw this kid walking down the hall with a Black Flag pin on, this was like '81 or so, and I was like "Whoa someone else listens to hardcore rather than the Doors!" So we met in high school, and my brother Vis, we met at our house (laughter), and the other bands were pretty much friends, kids at Westfield High and Greenfield High.

**What were early shows like in WMass, like the bands, the venues, etc?**

The early shows were fun, chaotic, explosive. Let's see... the first ever show (in Western Mass) I remember was, I actually remember the day, it was February 5, 1982 at the Guiding Star Grange in Greenfield, with Deep Wound, The Outpatients, Pajama Slave Dancers, All White Jury, and BIU. It was just so new, even if there were 30 kids at a show it was still great! Crucifix, Black Flag, MDC, Husker Du, the FU's, Jerry's Kids, SS Decontrol, those were just some of the great out of town bands that played in Western Mass. Local bands were Brain Injured Unit (BIU), All White Jury, Pajama Slave Dancers, Grey Matter, Catharsis, No Preservatives, Black X-Mass, Da Stupids, Mace and of course Deep Wound and the Outpatients. There were very few places to play so we set up shows anywhere we could. The Greenfield Grange, Easthampton Pulaski Club, Northampton VFW, peoples' basements and backyards, and UMass. Mace even played the Majestic Theater in Easthampton as well. We'd try to have one every month, and then two months would go by and there would be like three or four shows.



Deep Wound ep, Radiobeat Records 1983



DECEMBER 2, 1983



**CRUCIFIX**



**REFLEX FROM PAIN**

ALSO: UNJUST

ALL AGES

STAMFORD, CT

**HÜSKER DÜ**

JUNE 21, 1984!

**OUT PATIENTS**

ARTICLES OF FAITH  
PERSONALITY CRISIS

THURS. NITE



PULASKI CLUB  
EASTHAMPTON

**ALL AGES**

**HARDCORE SHOW!**  
From Western Mass.

**OUT PATIENTS**

WITH **ANGRY RED PLANET**

April 27  
Starts at 9:00pm All Ages  
with Guests

From Detroit, MI  
At the Anthrax in Stamford Conn. 70 mins  
Exit 7  
Call 508-544-2512

WMHC has really been underrated for years, and even today it still is because all the bands, they send their records to MRR, and no one, I don't really mean to say this, yet it seems like no one really pays attention to bands other than those in the Boston area. What's your opinion?

Really? It seemed like we kind of struggled back then, I remember sending in stuff and getting good reviews from MRR, and I think a few issues had Western Mass scene reports, but it was like so short lived then it was just Boston. It would be like, "Oh you guys are from Massachusetts, you must be from Boston?" It was like "No, Western Mass".

So was there any animosity between WMass and Boston in the early 80's?

I don't remember any. I suppose some of the Western Mass bands may have been underappreciated at times, but it was pretty cool for the most part.

Legend has it that Deep Wound set out to be the world's fastest band. What inspired you to play so fast?

I think we may have joked about being the fastest band, it was fun, and damn it was pretty fast stuff. What inspired

us to play so fast? We were crazed! I guess I didn't think it was so aggressive back then because sometimes you listen to it and it was kind of tamed compared to now, you know everything's like "Arrrrggghhh!" (imitating grind vocals).

I just wanted to clear a rumor up - did Deep Wound ever record for an LP?

Record for an LP?

Or is this going to remain a mystery?

Uhh... rumor about an LP. Well, we did that 7" record with ten songs.

On Radiobeat?

Yeah, and we probably have another eight recorded, so we only planned on that 7" and yeah, we wanted to record for something else but there weren't any other plans to do an LP.

So is there unreleased material by Deep Wound?

I don't think so, but you never know. Maybe. We'd all have to do some digging!

What was the idea behind the cover to the 7"?

**B.I.U.**  
SHALL INFERNO UNIT

**OUT PATIENTS**

**ALL WHITE JURY**

**DEEP WOUND**

FROM BOSTON: **ALL AGES**

**SS DECONTROL**

MAY 14  
SAT. 1:00 PM vs. ONE CLUB, Bring beer  
AT THE GUIDING STAR GRANGE  
401 CHAPMAN ST. GERRARD MASS

FROM SAN FRANCISCO

**CRUCIFIX**

**7SECONDS**  
FROM RENO, NEVADA

BOSTON'S **F.U.'S**

**OUT PATIENTS**

OCT 13TH  
AT THE PARADISE  
IN BOSTON AT 2:00

**CRUCIFIX**

dec 17 5 PM

**OUT PATIENTS**

**C.I.A.**  
\$5

Guiding Star  
Orange  
Greenfield Ma  
Info 544-6262



Lou and I were goofing around behind Noble Hospital in Westfield when we were 14 or 15. We found some giant slugs, ran and got an ice cream cone from his mom's house and put them in the cone 'cause it looked funny. The picture was even better, and they tasted great too.

**What was the song "Video Prick" about?**

Charlie (DW singer) wrote the lyrics, I think they were about this weird pervert freak guy in Amherst.

**You're gonna love this, I saw the original press of the Deep Wound 7" at a local record store going for \$100.**

That's crazy! (laughing)

**Is that your opinion on that?**

Well, I mean kind of, it's hard to say, a hundred bucks for a Deep Wound 7"? I mean, come on! It's a little bit crazy but I'm sure I've bought some Minor Threat thing that was like \$30 or \$35. I think it's kind of weird if a guy picks it up for \$5 and tries to sell it to some kid for \$100, that kind of sucks. I'd never sell my hardcore records.

**How many of the 7"s were pressed?**

I think the first pressing was 2000.



**Moving on to the Outpatients, why did it take so long for you to put out an lp?**

Good question. We should have put one out way earlier! Money was definitely a problem. But when we did record I think we always thought we could top it and decided to wait to do another one. We also tried to play as much as possible instead of recording. We released all that old stuff in 1995 and 1998 on CD anyway, so I guess it's better late than never.

**Was there any backlash against the Outpatients's for going towards the metal sound? You know, the usual sell out/rock star mudslinging?**

For the most part people liked it, some didn't. It was a weird period for us. We changed drummers in the middle of recording, had some tough times with that. We tried - some stuff worked, some didn't...

**So what was people's initial reaction to the lp on Incas?**

It was a natural progression for us, we got better on our instruments, started writing more and more, and new ideas were constantly pouring out. It just sorta happened. We always liked a lot of different music. Whatever came natural. We would listen to Discharge one minute and Judas Priest the next, then Frank Zappa. What ever the hell we wanted. So some people probably thought that wasn't cool. That's too bad, cause we were having fun.

**What was it like for the Outpatients to tour South America?**

The South American tour thing was awesome. Probably some of the best shows the Outpatients ever played. The kids were rabid and were just starved for hardcore music. There were lines around the block waiting to get into the shows. The people there were really cool too, very friendly. What else can I say? It was one of the highlights of the OP's career.

**You guys also toured the east coast with Battalion Of Saints, right?**

Yeah, this guy from NYC named Johnny Stiff got us those shows. He saw us at CB's in '83. I think that tour was in '84. Some of the shows were great. I really liked some of their stuff. Chris the guitar player was pretty crazy sometimes, he died a while back sorry to say... We had a club owner pull a gun on us in PA on that tour, and didn't get paid that show - yikes!

**Switching back to records, what do you think of the amount of bootlegs out there with your bands on them?**

Cool! I wish I could get them all! The Deep Wound CD on Lost & Found - I actually had to buy that myself. It's got like 18 weird songs, I don't even know where the hell they (Lost & Found) found that. I asked J, I asked Lou, and they were like "We don't know!" Also I remember they put out an Outpatients



single that I think had the Black Market Babies on the other side, or one of those bands. Where the hell do they get this stuff?

**How did the Outpatients Vs. Da Stupids split lp on Rave-Up come about?**

This guy Keith Donaldson emailed me with the idea. He wanted to do it, and it sounded cool to me!

**Anything else you'd like to add?**

It was great to be a part of both of those bands. It was and still is great to be a part of the whole Western Mass music scene. They are still my friends today, most of us still play music! J and Lou of course put out great stuff. I have four solo records out, and I play shows constantly. I'm still DIY and independnt after 18 years of playing music. I put out my records on my own label, and I released all of the Outpatients cd's as well. I love to play music, it's all I do. All of the Outpatients CD's and my solo stuff are available through my web site.

Check out [www.scotthelland.com](http://www.scotthelland.com) for more info, or you can email Scott at [exoticaquatic@yahoo.com](mailto:exoticaquatic@yahoo.com).



## DISCOGRAPHY

### DEEP WOUND:

- \*"s/t" 7" - Radio Beat Records
- \*"Deep Wound Anthology" CD - Lost & Found Records

### OUTPATIENTS:

- \*"Outpatients vs. Da Stupids" split LP - Rave Up Records
- \*"Hardcore Outcasts II 1985-1995" CD - Free Association Records
- \*"Hardcore Outcasts Revisited 1982-1984" CD - Free Association Records
- \*"Test of Time" CD - Free Association Records
- \*"Life on the Outside" tape - Free Association Records
- \*"Committed Two" tape - Free Association Tapes
- \*"Unreported Outbreaks" tape - Free Association Tapes
- \*"Two Song Free Demo" tape - Free Association Tapes
- \*"s/t" LP - Free Association/Incas Records
- \*"Committed" tape - Free Association Tapes
- \*"Outpatients Basement Tape Free Association Tapes

### COMPIALATIONS:

- \*"Suburban Voice 15th Anniversary CD" Suburban Voice Records (Outpatients)
- \*"Flipside Vinyl Fanzine Volume 2" LP - Gasatanka Records (Outpatients)
- \*"Bands That Could Be God" LP - Conflict/Radiobeat Records (Outpatients and Deep Wound)
- \*"Empty Skulls" tape comp Skull Tapes (Outpatients)

### BOOTLEGS:

- \*Deep Wound / Siege split 7"
- \*Deep Wound "American Style" demo 7"
- \*Outpatients / Black Market Baby split 7"





TOTAL

RAGED

From  
Ashes  
Rise

COUNTERBLAS





**TEAR IT UP**



**DEATHREAT**



# FLYERS

**Gitter COMICS GROUP**  
ASTONISHING TALES. FEATURING  
**Cro-Mags**  
THE "DEMOLISHER!"  
with **DEATHWISH**  
JAN 17 3:00  
xx FANZINE  
TT THE BEARS

**F.U.'S**  
KILL FOR CHRIST  
Send \$4. ppd., (no cash) to:  
F.U.'S  
c/o BOB FURAPPLES  
45 LYDON WAY  
WORCHESTER, MA 02124  
OUT NOW!  
12" EP.  
CLAIM!

**C.O.S.** YOUTH UNITE!  
SAT. MAY 29  
WITH...  
F.U. Gang Green JERRYS KIDS  
D.Y.S. all ages  
HARDCORE  
5 BANDS  
AT THE GALLERY EAST 24 EAST ST.  
6:00 PLUS

**MINOR THREAT**  
BOSTON GREEN  
**NECROS**  
**F.U.'S**  
**SS DECONTROL**  
xxx ALL AGES xxx  
MARCH 4th 8 PM  
IF YOU'RE LATE FRIDAY WE CAN'T  
AND WE'LL MAKE YOU DO IT, TOO.  
wait!  
ACHTUNG! Take the Red Line to Harvard Sq. Take the Watertown Sq. 171 or Waverly Sq. 173 bus to Star Mkt., go up Belmont, take 2nd right, Cushing, all the way to the end, left on Huron. Look for the missile.  
VFW Hall  
mt auburn  
Cambridge

top secret PRESENTS,  
**SHEEP TERROR**  
the ice men  
SFA NEW YORK CITY HATE-CORE  
FEB 25  
THE RAT  
2:00 PM  
ALL AGES!

**Cro-Mags**  
**LEEWAY**  
ONLY LIVING WITNESS  
+ MORE  
SATURDAY NOV. 28TH  
6-10 PM all ages!!  
-\$9-  
CRINGE  
508-368-7652

**SOCIETY X SYSTEM**  
**DECONTROL**  
**NEGATIVE FX**  
**DOUBLE O** ALL AGES  
**G.I.'S** GALLERY SAT. MARCH 20  
EAST 24 EAST ST.  
NEAR SOUTH STATION.  
BEHIND HOTEL ESSEX  
D.C. HARDCORE COMES TO BOSTON

TOP SECRET-PRESENTS.  
**MURPHY'S LAW**  
swiz from DC  
axis  
SUN  
april 22 2:00 all ages  
eye for an eye

**RECORD SHOP**  
**BASE**  
3F ACP BLDG. 4-23-5 KOENJI-MINAMI, SUGINAMI-KU, TOKYO 166-0003  
DANCE 03-2318-6145 / FAX 03-2318-6150

Shopping Bag from Record Shop Base in Tokyo. Pretty cool, eh?



FORTUNE: DON'T BEND OVER NEXT TO PEOPLE WITH A.I.D.S.

**THE**  
**END**





**SUDDEN**  
**DEATH**

c/o CHRIS MINICUCCI  
63 Brewster Ave, Apt. D  
Winthrop, MA 02152 USA  
[intro\\_bust@hotmail.com](mailto:intro_bust@hotmail.com)



**Scans: TPL**

**Edits: Nagus**

est.2009

where a 'zine is forever...

D.F.P.S.

digital fanzine preservation society

crust

hardcore

punk

power violence

straight edge

grind

thrash

